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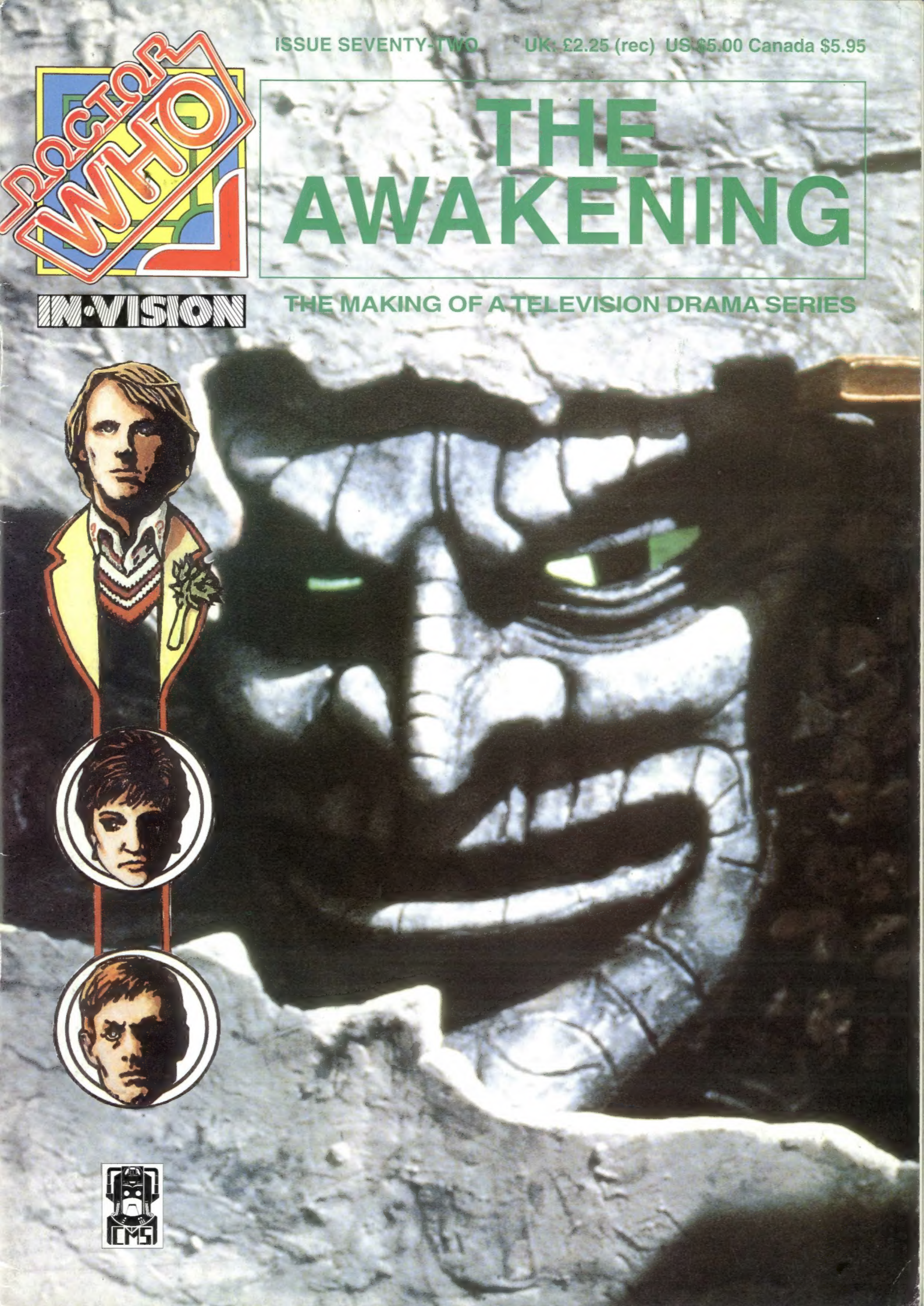
DOCTOR WHO

IN-VISION

THE AWAKENING

THE MAKING OF A TELEVISION DRAMA SERIES



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Little Hodcombe Dorset - D7

Fascinating legends, a ruined church - worth seeing if you're passing through

Little Hodcome is a village full of contrasts. Set amongst idyllic countryside, miles from anywhere, it has the usual country village trappings.

There are numerous thatched cottages, and there are hardly any buildings in the area which date from later than 1892. Yet equally there are very few buildings more than 350 years old which are still standing — even the Church is in a disgraceful state of disrepair. The village cross, a celtic-style monument, is set on a hexagonal plinth marking the point where the four streets of the village converge. For centuries a market was held at this point, farmers selling their goods and travellers coming to sell their wares.

However, by far the most interesting of the village's landmarks are the church, and the green.

History

The village green was the site of one of the bloodiest battles in the history of the English Civil War. Here, on 13 July 1643, a parliamentary force and a regiment for the King destroyed each other, and almost levelled the village to the ground.

Whilst such conflicts were common during 1643, the battle of Little Hodcombe is distinguished by its ferocity. Not content to merely fight, the soldiers slaughtered each other in particularly violent ways. Death did not come quickly, and the wounded were slowly tortured to death.

Burning the Queen of the May

The barbarity had begun before the battle. The villagers, led by their Royalist local Squire, Sir James Hutchinson, had made elaborate preparations to receive the expected parliamentary force. A pageant was held, with much drinking and celebrating in anticipation of the fighting to come, and most barbaric of all, a simple local women was sacrificed as Queen of the May, burned on a flaming pyre in the centre of the green.

The Queen of the May custom can be found in many villages, but only in Little Hodcome was she burned. The rite was last performed in 1649, and was often used as a primitive means of gene-cleansing as the victim was often deformed, or mentally deficient. The custom dates back to the time of the Norman Conquest, shortly before the village church was built, and was a direct result of the superstitious villagers' observation of lights in the sky. Their vision was most proabably a comet, perhaps even Halley's Comet itself, which made a notable return in 1066.

The Malus

Such sacrifice was dedicated to a local God, thought to be Celtic in origin, known as The Malus — a deity of all things connected with war and violence. The burning of an innocent women was thought to protect the village from his wrath. Even now, parents coerce their children into behaving with the threat that 'The Malus will eat you.'

However, in July 1643, the sacrifice did not spare the village as many houses were burned and innocent villages slaughtered with the soldiers. Many reported a heaving of the ground, and the appearance of a mysterious devil creature, supposedly the Malus itself. The skeptical prelate of the Church, Fr. Geraldus recorded:

'Such heathen babbling is the madness of war, a hysteria brought in the haze of blood and sword.'

The remaining villagers, including the priest, took to the nearby forest and remained there for several nights, returning only when all seemed quiet. The village green was strewn with bodies. Fr. Geraldus recorded:

'Many were bereft of limbs, their eyes skewered or faces mashed to bloody pulp. The green was tainted with life-blood and the pond ran red.'

However, there was no sign of the devil and the ground was still. The reamining villagers buried the dead, many in a mass unmarked grave, (the site of which remains unlocated) and rebuilt their village.

The Church

The village church was one of the few buildings to survive the carnage. Long rumoured to be haunted, the church of the parish of Little Hodcombe — which was never dedicated to any saint — was long rumoured to be haunted, especially the crypt.

It is not surprising such rumours abound, as the carvings featured in the crypt and on the pulpit itself are enough to give any visitor nightmares.

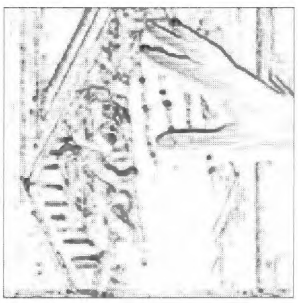
Whilst images of man being pursued by the devil are common in churches of this period, the carvings in Little Hodcome feature a grotesque monkey-like medusa headed figue the like of which has not been seen anywhere else. Officially, these are representations of the Devil, but given the Christian church's tendency to claim local legends into its own traditions,they're more likely to depict the Malus.

The recent discovery of a passage leading between the church and a farmhouse dating from the early seventeenth century is also of great historical interest, as it does not fit the architectural style or structure of the period, and may in fact have been in existance long before either the church or the farmhouse. Strange mineral deposits are present in abundance along the ground, and it is possible it may be the remains of a mine of some sort, perhaps dating beck to Celtic times. Roman traders are known to have visited the areawhen washed ashore when ship-wrecked after dealing with Cornish tin-miners.

Although the church has recently been closed due to damage to the infrastructure caused by subsidence, the farmhouse is a perfect replica of a civil-war period house, complete with a collection of antique weapons, and is open to the public in the months of July and August.

A reinactment of the battle of Little Hodecome, but without the blood and violence, is becoming something of a village tradition. A civil war society was formed in the village during the early 1970s, under the guidance of the local squire, a descendant of the infamous Sir James Hutchinson, and each year's reconstruction comes closer to matching the spectacle of the original battle.

•The battle of Little Hodcombe is fought each year on 13th July, but visitors are advised to contact the local council weeks in advance, as visitors are expected to assist in the game by donning 17th century clothes and manners.



ORIGINS:

Following in the wake of the almost universal diatribe which WARRIORS OF THE DEEP had provoked, Eric Pringle's story THE AWAKENING had less than a week in which to establish itself in the viewers' memory before being replaced by Christopher Bidmead's very sympathetically received four-parter, FRONTIOS.

Inevitably THE AWAKENING endured comparisons with that most definitive of Pertwee era productions, THE DÆMONS. The cut-off English village, an ancient evil passed into folk-lore, even the explosive demolition of a church in the final act — all were touted as evidence that John Nathan-Turner was once again playing for the fan vote by re-using a formula that had worked very well for one of his predecessors.

In the end, however, THE AWAKENING confounded its detractors by brushing aside the yoke of THE DÆMONS, emerging to stand, as writer David Howe put it in *The Fifth Doctor Handbook*, as "a little gem buried in this season".

The original intention had not been to produce this serial as a two parter. An experienced writer by the early Eighties, Eric Pringle had submitted a story idea for a four-part adventure totally freelance in August 1981, alongside another four part storyline entitled THE DARKNESS.

"I'd submitted material before, and decided to submit two possible ideas, one of which was THE AWAKENING. I don't remember what the other story was about.

"It's surprising how **Doctor Who** eats up plot — you need a tremenous amount of action. I submitted the story thinking it was adequate for four episodes, but it wasn't really. THE AWAKENING was a bit of a rush in places, but I think it was definitely the stronger for being condensed."

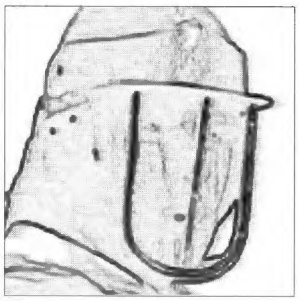
Eric Pringle, Antonine Killer/DWM 172

The title of this first submission was WAR GAME. Over the years some suggestions have remained that this was a Dalek serial, commissioned by Eric Saward as the closing show of Season 20. This was because Saward's own storyline, SENTINEL, which was intended to be the season finale that year, bore the working title for a time of WARHEAD. No material was lifted from Pringle's outline for use in RESURRECTION OF THE DALEKS, nor did anything from Saward's original WARHEAD teleplay find its way into THE AWAKENING. However, the Daleks did play a role in Pringle's original idea.

Conceived as a four-parter, WAR GAME got condensed down to two episodes due to the brutal realities of production logistics. Right at the outset of the season, John Nathan-Turner was told by his boss, David Reid, he could only have 26 half-hour episodes in 1984. Neither the two episode bonus of Season 18, nor an allocation for specials such as **K•9 and Company** or THE FIVE DOCTORS were on the cards this year. It was 26 episodes, with no real increase in budget.

Breaking this down, it was inevitable one story would have to be shortened, given the Production Office's drive to solicit only four-part serials from writers. It just happened to be Eric Pringle who ended up drawing the short straw.

SCRIPT:



THE AWAKENING was not Pringle's first brush with the **Doctor Who** Office. Back in 1975 Robert Holmes considered, but then rejected, a four-part submission of his called THE ANGURTH. A native of Morpeth in Northumberland, Pringle studied English and American Literature at Nottingham University before taking up a post with a large insurance company. Although later admitting he was not the finest salesman they had ever employed, it was for this firm that Pringle first began writing professionally; penning articles for their in-house staff newspaper.

He began submitting material to various television and radio companies in the early Seventies. An episode of the Northern England based series **The Carnforth Practice** bore his name in 1974 and he successfully sold a play, **Jogger**, to Radio 4 in 1983. He had just completed work on a segment of a major drama for the BBC World Service, called **The Ten Commandments**, when Eric Saward contacted him to discuss WAR GAME.

The notion of writing a **Doctor Who** was entirely his. An intermittent fan since the show's beginning, Pringle was encouraged to send in some ideas by his agent, Peter Bryant, who had been alternately and jointly a Producer and a Script-Editor on the show in the late 1960s.

WAR GAME and THE DARKNESS were both posted in August 1981, before Peter Davison's Doctor had appeared on screen. Both storylines assumed the Doctor was accompanied by two female and one male assistants. The hooks behind WAR GAME reflected Pringle's love of the English civil war period and his desire to write a story in which two time lines, one in the past and one in the present, would merge together with the elements from the past threatening to swamp present day reality.

After a note from Bryant to the Production Office in November, asking after the fate of his client's work, Saward issued a commission for a full story breakdown in March 1982, including with it a

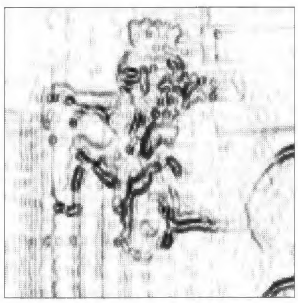
"After the basic idea was sent I was asked to develop it into the equivalent of a short story. I then travelled down to London and had a long chat with Eric Saward, who told me of this character, Turlough, who hadn't been on television yet and so was completely unknown to me. I was then asked to develop that 'short story' into a scene-by-scene breakdown, which was very difficult. It was at this point that I realised that the plot might not have enough in it for four episodes. After another meeting I was asked to do a full script for the first episode, which was liked, and so I was commissioned to write a second episode.

"At this stage, I was asked to make the story into a two-parter; first compacting the two already written episodes, and then doing the same for the next two... The story as a whole was merely telescoped. Incidents were left out here and there, and some parts were less well developed. There were no major changes".

Eric Pringle, Antonine Killer

format guide for the next season to go into production. This would have been Season 20, necessitating an extensive re-jig of the storyline to cope with only one female assistant. Pringle was also required to amend his material to suit a new character: Turlough.

Pringle's first episode script was received by the BBC late autumn 1982, by which time the structure of Season 20 was firmly cemented. Production problems on the last three serials, which ended with Saward's Dalek story getting postponed, deferred any further work on Season 21 until the new year. Sources document March 1983 as the time when Pringle was contacted with a request to shorten his story down to two episodes.



SCRIPT-EDITING:

Eric Pringle posted the reworked scripts from his Lake District home in early April, but Eric Saward was apparently less than happy with the finished product. An extensive rewrite followed.

Nestled in between all the dialogue and structure tightening Saward added in a couple of touches of his own. Tinclavic mining by the Terileptils on Raaga was a deliberate throwback to his own 1982 serial, THE VISITATION.

The reworked scripts were copied and sent up to Eric Pringle on April 27th 1983. Retitled THE AWAKENING these rehearsal drafts were accompanied by a letter apologising for the extensive work done to the story. In the main this rewriting chopped down or condensed so much of what had been in the four-part version, but some provision had been made for the occasional additional scene. One of these was a short TARDIS sequence re-introducing viewers to a companion missing from the programme for nearly a year by the time of its transmission: Kamelion. To remind viewers of his presence, and of his potential for treachery, part one included a brief scene of the robot being discovered inspecting circuitry behind one of the ship's interior roundels.

"I'm very interested in history and old buildings, so it [the story] appealed to me greatly, the sense of time being stored in inanimate objects like stone. Eric Pringle tried very hard but it wasn't working. They were all walking in and out of scenes for no particular reason. It was decided to cut it back to two episodes. The first re-written episode came in and it wasn't much better.

"That was one story where I can honestly say that, apart from the opening scene where they gallop into the yard, almost everything else was re-written by me. I personally thought it worked quite well."

Eric Saward, DWB 1988

2. INT. TARDIS CORRIDOR

KAMELION STANDS BEFORE AN OPEN ROUNDEL. HE INSERTS HIS HAND INTO THE ROUNDEL AND CONNECTS IT TO AN OUTPUT SOCKET. TEGAN ROUNDS THE CORNER AND SEES KAMELION.
TEGAN: What are you doing?
KAMELION SPEAKS USING THE DOCTOR'S VOICE.
KAMELION: Furthering my education. Learning about the TARDIS.
TEGAN: Does the Doctor know you're tapping the computer?
KAMELION: Of course. I won't do it any harm. You forget, I'm benign.
TEGAN: So the Doctor says. But you still give me the willies. Especially when you use that voice. Can't you find another?
KAMELION ADOPTS TURLOUGH'S VOICE AND USES IT UNTIL THE END OF THE SCENE.
KAMELION: Would you prefer this?
TEGAN: That's even worse.
SUDDENLY THE TARDIS SHUDDERS.
TEGAN: What's happening?
KAMELION: I don't know.
THE TARDIS SHUDDERS AGAIN.
KAMELION: I think you should go to the console room.
TEGAN: Are you coming?
KAMELION: No. I'll only be in the way. Hurry.
TEGAN CONTINUES OUT OF THE CORRIDOR.

DIRECTOR AND TEAM:

Nowadays a senior department manager acting as Assistant Head of Drama at the BBC, Michael Owen Morris made his directorial debut with THE AWAKENING. The cousin of **Casualty**'s first producer, Geraint Morris, he joined the BBC in the early-Seventies, gaining his first **Doctor Who** credit as Production Assistant to Pennant Roberts on THE PIRATE PLANET in 1978. Newly graduated from the BBC's internal Director's course and having just completed a lengthy stint on **The Onedin Line**, he was suggested to John Nathan-Turner because **Doctor Who** was still regarded as an ideal training ground for those seeking to cut their teeth on the full machinery of television production.

In later years Michael Owen Morris would distinguish himself directing episodes of **Tenko**, **Juliet Bravo** and **Campion** for the BBC — the latter starring Peter Davison — as well as **Coronation Street** and **Medics** for ITV, the latter starring Tom Baker. THE AWAKENING would remain his sole directorial contribution to **Doctor Who**.

An undoubted strength for this serial was the choice of Barry Newbery to handle set design. Alongside Peter Brachaki and Raymond Cusick, Newbery was the establishing creative force behind **Doctor Who**'s look in the 1960s. While Brachaki designed the TARDIS and Cusick generally took on the science-fiction serials, Newbery's fortes were the historical dramas. His hallmark had always been an intense eye for detail, often investing tremendous time and effort on little period touches such as ornate lamp brackets or intricately carved wall illuminations.

A one-time designer of jewellery and exhibition stands Newbery joined the BBC in 1957. Working as an Assistant Designer honed his draughtsmanship skills and his baptism of fire was a 26-week serial, **The Diary of Samuel Pepys.** He was eventually promoted to the rank of Designer in 1963, just in time to replace Peter Brachaki — who had to go into hospital for a lengthy spell — on the remount of AN UNEARTHLY CHILD, and then for the three subsequent episodes of 100,000 BC, the very first **Doctor Who** serial.

Between 1963 and 1983 Newbery designed no less than fourteen **Doctor Who** serials, all of them highly regarded productions. After 100,000 BC came MARCO POLO, THE AZTECS, THE CRUSADE, THE TIME MEDDLER, THE DALEKS' MASTER PLAN (alongside Raymond Cusick), THE ARK and THE GUNFIGHTERS for William Hartnell's Doctor. For Patrick Troughton he furnished THE DOMINATORS, and for Jon Pertwee, DOCTOR WHO AND THE SILURIANS. Tom Baker's era provided three platforms for his talents, THE BRAIN OF MORBIUS, THE MASQUE OF MANDRAGORA and THE INVISIBLE ENEMY.

His work on THE AWAKENING would bring his on-screen episode credits to a total of 63, more than any other Designer ever to have worked on the programme would achieve. Despite a huge portfolio of other productions to his name — including prestige serials such as **Doomwatch, Prince Regent, The Lost Boys** and **The Citadel** — Newbery always retained a fondness for **Doctor Who**, never con-

sidering it "beneath him". THE AWAKENING would be his swan-song, not only from **Doctor Who** but from the corporation as a whole. Just before work got under way he had put forward an application for voluntary early retirement from the BBC, and it was during production that he heard his request had been accepted.

Newcomers Jackie Southern and Ann Ailes filled the roles of Costume and Make-up Designers respectively, but over in Visual Effects another experienced hand was on the tiller, Tony Harding. Originally another **Who** veteran, John Horton, was to have been the Designer, but shortly after the Director joining date a request went into the Head of Visual Effects from the Producer, asking that he be replaced due to a previous clash of personalities with Michael Owen Morris on another programme.

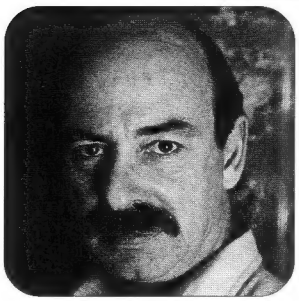
Renowned as the creator of K•9, Tony Harding's history with **Doctor Who** reached back to THE DÆMONS where he was assistant to Peter Day. After that came THE CURSE OF PELADON and THE GREEN DEATH before he was promoted to full Designer status in time to handle THE INVISIBLE ENEMY with Ian Scoones. When Scoones backed out of tackling K•9, Harding accepted the challenge and drafted plans for the familiar shell known and remembered today. He also mapped out the robot's internal machinery which underwent many upgrades over subsequent years. His most recent credits for the series were THE POWER OF KROLL in 1978 and STATE OF DECAY in 1980.

Another familiar name on the credits of this story was that of incidental music composer Peter Howell. Since the Radiophonic Workshop's take-over from Dudley Simpson in 1980, Howell had scored for no less than seven **Doctor Who** productions: THE LEISURE HIVE, most of MEGLOS, WARRIOR'S GATE, KINDA, SNAKE DANCE, THE KING'S DEMONS (with Jonathan Gibbs) and THE FIVE DOCTORS.

At short notice Dave Jervis had to step in and replace Electronic Effects Designer Dave Chapman when the latter became unavailable for the post-production gallery only work.

The cast list for this serial belied its nominally low status as a two-parter. Michael Owen Morris suggested Keith Jayne for the part of Will Chandler, having seen him play a not-dissimilar role in **The Onedin Line**. So impressed were members of the Production Office with his performance in THE AWAKENING that, as John Nathan-Turner recorded in his memoirs for ***Doctor Who Magazine***, "...for a short while we considered Will clambering aboard the TARDIS as a regular". An experienced actor whose diminutive stature was due to a pituatory deficiency, Jayne later fell victim to a disease inflicted by medical injections of pituatory hormone taken from diseased donors, and spent much of the early 1990s battling to win compensation for fellow victims of this situation.

First choice to play Sir George Hutchinson was respected character actor Clifford Rose, who had made such an impact as the maniacal Captain Rorvik in WARRIOR'S GATE a few year's earlier. He was offered the part in July 1983, but had to decline on grounds that he could not ride a horse. Other refusals were received from Charles Kay (second choice to play Sir George) and from another character performer, Anthony Valentine. The role of Andrew Verney was initially offered to Maurice Denham, but again without luck due to other commitments.

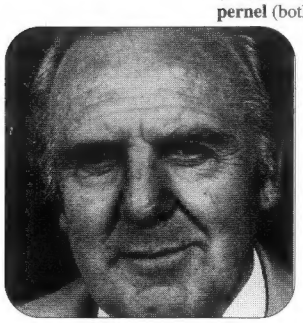


DENNIS LILL

A native of New Zealand, Lill was born in 1942. His family emigrated to the UK during the Sixties where he gained an agent and a CV listing which ultimately began with a description of the actor as, "A balding New Zealand supporting actor of films and TV, who is sometimes seen in detective roles..."

His first major screen credit was **Fall of Eagles**, which he made in 1974 just before landing a one-off role in the fourth episode of Terry Nation's new TV series, **Survivors**. Cast as former architect Charles Vaughan, faintly deranged leader of a struggling farming community, Lill's portrayal was considered worthy enough by Producer Terence Dudley for him to become the series' leading character, alongside WARRIORS OF THE DEEP's Ian McCulloch, from the start of season two onwards. In between recordings Lill was able to appear in two more major dramas, **The Case of Eliza Armstrong** in 1975 and **Madame Bovary** in 1976.

In 1977, as well as appearing in the film *Full Circle*, he found time to fit in the part of Dr Fendelman in Chris Boucher's final script for **Doctor Who**, IMAGE OF THE FENDAHL. Between then and THE AWAKENING Lill received credits for **Lillie** (1978), **Hedda Gabler** (1979), **Peter and Paul** (1981), **Bad Blood** and **The Scarlet Pimpernel** (both in 1982), as well as **Arthur the King** (1983).



GLYN HOUSTON

Brother to Donald Houston, Glyn Houston was born in Wales in 1926. Described in his CV as an imperturbable Welsh character player of stage, film and television, he was best known to the latter medium's audience in the Sixties and Seventies for his portrayal as Bunter, manservant to Ian Carmichael's Lord Peter Wimsey. Houston appeared in all the popular adaptations of Dorothy L.Sayer's Wimsey novels before moving on to take up another regular role in the series, **Keep it in the Family**.

His film credits are every bit as impressive as his brother's. Frequently cast in brave, stiff-upper lip parts he made strong contributions to, among many others, *The Blue Lamp* (1950), *The Cruel Sea* and *Hell Below Zero* (both 1953), *The Sea Shall Not Have Them* (1955), *A Cry from the Streets* (1958), *Sink the Bismarck* (1960), *Mix Me a Person*

(1962), *The Nine Tailors* (1974, where he reprised his portrayal of Bunter), *The Sea Wolves* (1980) and *Freud* (1984).

Genre credits include Hammer's *Phantom of the Opera* (1962) and *The Secret of Blood Island* (1965), *Panic* (1963), and the Robert Holmes' penned science-fiction film *Invasion* (1966). **Doctor Who** viewers would recall his dry, punctilious performance as Professor Watson in the 1976 serial, THE HAND OF FEAR.

POLLY JAMES

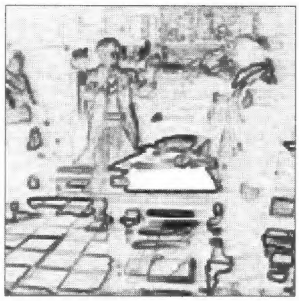
Once describing herself as "A belt and braces Northerner through and through" Polly James shot to fame in the late Sixties as one half of Carla Lane's flat-sharing sit-com duo, **The Liver Birds**. Conceived as a single **Comedy Playhouse** presentation by producer Sydney Lotterby, **The Liver Birds** was chosen from other competitors that year for expansion into a series in 1969. At first the Lancashire-born, broad accented Polly James was paired with Pauline Collins' snootier character, Dawn, but when that chemistry failed to ignite, Collins was replaced by Nerys Hughes, and the rest became TV history. James did another three seasons of the hit series before she left to be replaced by Elizabeth Estensen's even bubblier character, Carol Boswell. However, it was James who returned for the series' 1996 revival — though she somehow inherited Estensen's family en route!

After **The Liver Birds**, James returned to her theatrical roots, joining the RSC for several seasons and racking up a number of awards along the way. Her greatest success came in the Seventies when she took New York's Broadway by storm, starring alongside Tommy Steele in a rave-review garnering arrangement of *Half a Sixpence*.

A capable pianist and violinist, Polly James has recently cut her teeth as a theatre Director, helming a production of Jonathan Tolin's tragi-comic play *The Twilight of the Golds* at the Arts Theatre, London. Fittingly, the funds to indulge this creative dream came from royalties paid to her from the BBC's attempt to revive **The Liver Birds** in 1996.

Her casting in **Doctor Who** was the suggestion of John Nathan-Turner, prompted by the success fellow **Liver Bird** Nerys Hughes had chalked up in KINDA. At the wrap party on the last day of recording Polly James confided to John Nathan-Turner that while she had enjoyed her role in **Doctor Who**, she hadn't understood a word of what the story was about.

SET DESIGN:

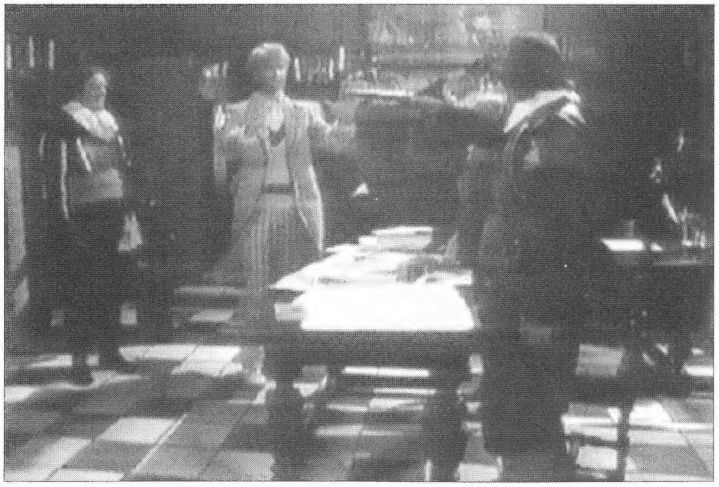


"My main concern was to see the exteriors of the buildings for which I would have to create interiors in the studio" commented Barry Newbery in an interview first published in a 1993 edition of *The Frame*. "There were a lot of scenes involving a barn, for instance, for which I knew I was going to have to match studio interior to location exterior so that viewers would believe the scenes were shot continuously on location".

The brief handed to P.A June Collins was to find a rural English village that was both modern day but with Tudor roots clearly in evidence. The village, or its environs, also had to comprise a church, a large barn and a house that would be Colonel Wolsey's home.

The locations they eventually found which fulfilled most these requirements were the villages of Shapwick and Martin Down in Dorset, but a certain element of compromise still had to be made as Barry Newbery remembered. "One exception was the Colonel's house. The house we shot on location was Georgian but the parlour interior had to be Tudor as the Colonel was supposed to have had it specially refurbished in that style. That upstairs room, where Tegan was held prisoner, therefore I did keep Georgian to match the style of the house.

"Of course, I'd done Tudor sets before on other programmes — they're quite a common requirement. Even so I still did some



research. I would always look at visual references, photographs or paintings, as I might be able to pick up some interesting ideas from them. It's always better to have more information than you actually need than to be short of it."

Although Shapwick met all the story's design parameters, Newbery's eye for detail moved him to do more towards visually stressing the Tudor origins of this village. The main prop he created for location filming was a reproduction lych-gate for the approach to the church. Faithfully rendered, this ornate prop became the centre-piece of **Doctor Who**'s most publicly seen blooper (see Production Diary). The other key props Newbery provided were a maypole, ceremonial awnings for the pony and trap, and a number of very aged looking headstones to add to the church cemetery.

Being a two-part story there could only be one recording block, which meant the six principle sets had to be designed to fit into one studio. The largest of these was the church nave which ended up occupying the whole of one end of studio TC6. Built as a three-sided rectangle, most of the wooden scenery flats, painted or plastered to look like stone, came from stock material held in props warehouses. The set decoration of pews, pulpits and stained glass windows also came from stock, but Newbery added custom touches to them, such as images suggesting the Malus melded into illuminations on the sides of the pulpit, or in the stained glass. The stained glass itself was nothing more than sheets of perspex onto which the colours were spray-painted through stencils supplied by the Designer.

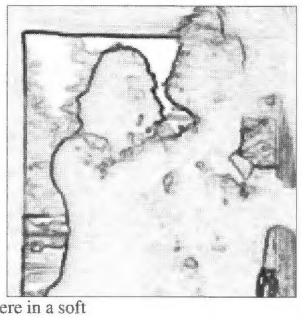
The stone face of the Malus and its concealing wall were the responsibility of Visual Effects, though Newbery had to incorporate their presence into his set drawings. The first draft of Newbery's studio floor plan had the Malus embedded in the wall left of the altar as seen by the camera. But when Visual Effects complained there would be no room for their moveable Malus prop and all its attendant smoke generating apparatus if this all butted on to another assembly of flats, Newbery reversed his plans so the Malus would be behind the right hand wall. As this flat backed onto a fire escape pathway there were mutterings from the studio's fire officer about health and safety issues during recording...

To help the Director and camera crew get their desired shots, many of these wall flats were mounted on castors so that parts of the set could be swung away to admit the pedestals when required.

Likenesses of the Malus also appeared on the paving slab concealing an entranceway to the secret passage. This was one of Newbery's trickier efforts as the entire set had to be erected a few feet above the studio floor to admit the presence of a concealed stairwell. Careful concentration needed applying during post-production to eliminate any "clumpy" sounds of boots on wood, as opposed to footwear on stone.

The ornate arches in the crypt where the TARDIS arrives were all stock items, but when Newbery could not find any suitable wooden doors to fill some of these arches, he arranged to have a number of fake Tudor ones specially built. In all THE AWAKENING would use seven discrete sets. The simplest of these was the barn interior which was struck after Day One to make way for the standard TARDIS interior set. Adjacent was the simple two-tier stair structure leading down into the secret passage tunnel. The church nave and crypt were adjacent sets at the far end of the studio, and in the middle was constructed another pair of sets; Colonel Wolsey's parlour, and the "upstairs" Georgian box room where Tegan would dress as Queen of the May.

COSTUMES:



Outfitting THE AWAKENING's fairly modest sized cast called for a combination of new and old costumes. The walk-ons and any non-speaking extras all wore Royalist and Parliamentarian uniforms hired from a theatrical stockist, most likely Bermans or Angels.

With the exception of Tegan's vivid costume carried over from WARRIORS OF THE DEEP, all the specially designed outfits were cut from warm, pastel-coloured fabrics to give the show a rustic, earthy quality. Even the most lavish garb, Sir George's rich Cavalier clothing, utilised a muted, mustard fabric, albeit with a wealth of lace and sequins sewn in to give it "sparkle". This two-piece suit was crowned with a ruff of lacework and a large, red sash around the waist. The boot and gloves were in a soft leather, and a light gold breast plate hung around his neck. A feathered hat completed the image.

Colonel Wolsey's uniform followed the same basic design as Sir George's — two-piece suit, sash and breast plate — but was taken from a black, Puritan textured fabric. His ruff was much plainer and he wore a Roundhead helmet in place of a hat. The leather of his boots and gloves were not as fine as Hutchinson's.

Tegan's Queen of the May costume was a plain, one-piece gown in a pastel green, with edging and trim highlights fashioned from starched white linen. A linen bonnet completed the ensemble.

Jane Hampden and Andrew Verney both wore contemporary clothes bought off-the-peg, the former dressed in a white cotton blouse with a wool skirt and an earth-green cardigan. Greens and browns were the colours selected for Will Chandler, except that his clothes were designed with the 17th Century in mind, and were thus made using heavy mock suedes and coarse wool.

Having discarded and presumably left his old costume back on Sea Base Four, Peter Davison's Doctor acquired a mildly different look from this story onwards. In essence it was the same costume, but his new shirt bore a stripe of bright green down the inside of his button seam.

MAKE-UP:

The biggest challenge facing Ann Ailes was not, strangely enough, any of the speaking parts, but non-speaking artist John Kern, hired to play the half-blind yokel who steals Tegan's bag in episode one. Creating his affliction entailed closing off Kern's left eye with a thin veil of textured latex, before applying another, even thinner half-moon shaped appliance over the left side of his face, blending it to his skin with spirit gum and old-age stipple. The final touch was building up Kern's left, upper lip with gum and cotton wool coloured red to add a festering sore.

White foundation make-up was added to all those extras required to play ghosts so their faces would appear pasty and vaguely translucent, especially under bright spotlights.

Wigs and beards were the other big requirements for this story, particularly for those actors playing Royalists. Dennis Lill's bald

Continued on page 9

PHOTO © Robin Prichard

RECREATING THE PAST

Myth Makers have been interviewing the stars of Doctor Who since 1984. KEITH BARNFATHER describes how a recent release returned to a story transmitted in that year - The Awakening

IT WAS IN 1984 that Reeltime Pictures began work on the Myth Makers series of Doctor Who interviews. 37 tapes later, the vast majority of Doctor Who's surviving stars have been interviewed. Coincidentally, that features Mark Strickson, the companion of the time, and took us him to the location of a story first transmitted in that year - THE AWAKENING.

When we began work on the first tape, featuring the late Michael Wisher, we didn't really have a budget. In some ways that's the case today, but it was been more so in the early days, and our kit was borrowed from a variety of sources. The crews, myself included, were were pretty inexperienced, and many of the early editions were of less than perfect quality.

It wasn't until we made Jon Pertwee's tape in 1989 that we could afford broadcast-quality kit, and from that time on I feel the series' standards, both technical and creative, have increased dramatically. To match this all the early editions have been updated with new interviews, or extended and remastered, over the last two years, so the entire range is now packaged and produced to match that standard.

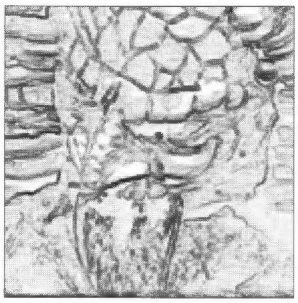
With Myth Makers 37 we followed a theme which had proved effective many times before, which is to wrap the interview around a less than serious storyline. On this occasion we tapped into the storyline for The Awakening, and had Mark Strickson and presenter Nick Briggs find themselves pursued by ethereal roundheads. As events turned out, the finale, with Mark and Nick trapped inside the church whose exterior, but not interior, featured in the story worked particularly.

Those who've met Mark will know he's extremely open and friendly, and an excellent actor to direct. Having interviewed almost all the team who worked with Peter Davison, I testify that there was a very good working relationship between them, though not perhaps as close as which existed in the Pertwee era.

And some how it's captures the spirit of The Awakening that, fourteen years after it was originally shot, we found ourselves having a damn good laugh at the locals' reactions to a couple of roundheads tramping through 'Little Hodcombe' yet again...

pate and trim moustache were completely hidden beneath a thick mane of dark hair with a matching full-set beard.

VISUAL EFFECTS:



The Malus was Tony Harding's number one task. The script specified just the head of the creature crashing through the wall of the nave, but then went on later to describe a version of the creature seen in the TARDIS clinging to a pillar.

For his part Barry Newbery had created a space in the church set for the Malus to appear. All Effects had to do was fill it. Harding designed the shape of the Malus more or less in line with the Set Designer's sketches for how it would appear on windows, flagstones and pulpit illuminations; a gargoyle faced creature with lank strands of hair radiating out from the sides of its face to form a sinister inflorescence.

The studio Malus was constructed within a rectangular shaped frame which butted up against the wall of Newbery's set. The head of the Malus was cast in fibreglass by Richard Gregory's freelance prop-making company, Imagineering. Ball and socket joints housed behind the face held the moulded and painted perspex spheres, fitted with electrically powered green lights, that represented the monster's eyes. The eyelids and the lower lip of the mouth were wire frames covered in soft latex and painted to match the face. The overall prop was identical in construction to a Sixties Gerry Anderson puppet head, except that the eyes, lip and eyelids were operated manually by out-of-vision Effects assistants rather than by solenoids. This was not so surprising. At the time Imagineering were also working with Gerry Anderson on his Eighties puppet series Terrahawks and so had access to all the secrets of those marionettes' construction.

A network of rubber tubes were fused behind the mask and connected to a smoke generator. On cue the Malus could be made to exhale jets of white smoke from its nostrils and mouth. The whole face was slotted at the sides so it could be suspended within its box frame on heavy duty springs, and pushed forwards or back easily by the hidden Effects crew. The front of the box frame was filled in with a sheet of textured plaster-board with a hole roughly cut in the centre. Pre-cut polystyrene shapes were then slotted into this hole to make a (more or less) completely solid looking wall.

Carved plasterboard and painted/textured polystyrene shapes were used elsewhere in the story; as the wall which crumbles as Will Chandler gets transported across time, as rubble falling from the ceiling in several shots and as long dilapidated stone-wear in the church.

The puppet Malus was also built by Imagineering to Tony Harding's sketches. It was a puppet in the truest sense of the word; over four feet tall with a wire, fibre-glass, ball and socket jointed underframe coated in moulded rubber. A cable release mechanism could flex the jaw open on cue, and green Swarfega could be vomited from its mouth via an internally concealed tube connected to an out-of-vision pump. Although produced within the show's budget for Effects, Imagineering really went to town building the puppet; producing what they believed would be one of the most sophisticated props ever made for the series. Reportedly both they and Tony Harding were intensely disappointed by just how brief were the appearances of the small alien in the finished story.

Harding's own team of assistants built the miniature of Shapwick's church, which met a fiery destruction at the end of episode two. The background and foreground scenery were photographic blow-ups interlaced with carefully positioned miniature shrubs and foliage. Embedded in Fuller's Earth, the church was a faithful reconstruction of the building at Shapwick, but rendered in toy bricks and covered in a fine textured plaster. Sections of church wall and the belfry were pre-cut and attached to wires leading down below this table-top miniature. When the low-grade flash charges went off for the 16mm camera, the Effects crew working below the table could exacerbate the damage by pulling inwards on the wires.

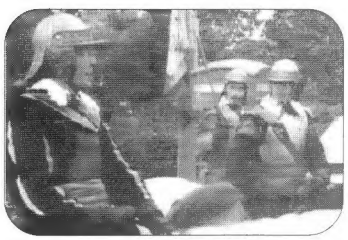
PRODUCTION DIARY

Friday 15th July 1983 Studio production of WARRIORS OF THE DEEP wraps that evening. The hasty rescheduling of this serial's two blocks, due to the snap calling of a general election, has brought its production perilously close to overlapping work on THE AWAKENING. Peter Davison, Janet Fielding and Mark Strickson have only the weekend free to rest before they are due back at work on Monday.

Monday 18th July 1983 The Director plus full cast assemble at the BBC's Acton rehearsal rooms to run through the scenes that will be shot on film during the remainder of the week. Meanwhile Barry Newbery's Design team travel down to Dorset to begin clearing and preparing the various locations for shooting next day. Base camp for the whole unit this week will be the Ashburn Hotel at Fordingbridge in Hampshire, a few miles south of Salisbury.

Tuesday 19th July 1983 A coach leaves Television Centre at 08:00 for the journey to Dorset. Aboard are the camera, lighting, Make-up, Costume and Effects teams plus some of the cast. The artists are given the option of travelling using their own transport if they so wish. Their destination is the car park of the Langton Arms at the village of Tarrant Monkton.

There are two sessions to be filmed this day by cameraman Paul



Wednesday 20th July 1983 The 52 strong unit again invades the village of Shapwick, joined today by Peter Davison (plus wife Sandra Dickinson) and the remainder of the speaking cast. First into Costume and Make-up that morning, after an 08:00 pick up from the hotel, is John Kern for transformation into the half-blind peasant thief.

The lych-gate has been prepared and dressed by Newbery and his team and all is ready to shoot the initial capture scene of the Doctor's party by Wolsey and his troopers.

While they wait for Newbery's team to complete period dressing of the horse and cart needed later, Michael Owen Morris has the camera moved to the vestry door for the scene where the Doctor and Will evade the horse riders by ducking in through the side door. Still at this location a short scene featuring Jane and Tegan for episode two is captured before the team moves back to the lych-gate to do the sequence of the Doctor, Wolsey and Will arriving at the church by cart, dismounting and entering the grounds through the gate.

This is the much celebrated and often repeated moment when the horse took it upon itself to try and follow the actors through the gate, demolishing it in full view of the turning camera. The crew could only look on horrified as the structure was totally wrecked. Fortunately the take leading up the crash ultimately proves usable and the film is edited to cut immediately before the horse begins its unscripted act of vandalism.

Wheeler. The first is the episode one scene of Tegan and Turlough running from the troopers through a shallow ford. Although not a particularly demanding scene, the first artist call of the day to Costume and Make-up is future **Blue Peter** presenter Chris Wenner, named in the script as Second Trooper. Of all the horse riders needed for this sequence he is the most inexperienced. The horse trainers give him an hour's worth of riding practice before he must join his three compatriots for the chase through the ford. Despite cloudy skies the shot goes well and TK7 goes into the can. Fortunately Costume remembered to bring a spare pair of dry shoes for Janet Fielding.

After a pub lunch the focus of action moves to Shapwick, specifically the grounds around the church of St. Bartholomews. The first shot of the afternoon is a solo scene of Will Chandler running from the church, through the adjacent meadow, destined for episode two.

Next up is the sequence of Wolsey, Willow and two troopers stopping at the village cross in the main high street, right by a phone box. Lastly, Paul Wheeler's camera ventures into the graveyard by the vestry to do an episode one exchange between Tegan and Turlough as they search for the thief who stole Tegan's bag.

After lunch the unit relocates to some farm buildings just up the road from the church. Here the Director shoots the brief scene of Tegan's handbag being snatched by the half-blind man, and then the longer story opening sequence where Jane is ambushed in the farm yard by Sir George, Colonel Wolsey and Sergeant Willow.

An episode one shot of Turlough looking for Tegan precedes the last big set-piece of the day; the farmhands and domestics all cheering as Tegan boards her carnival float (well... redressed horse and cart) and sets off for the village green, dressed as Queen of the May.

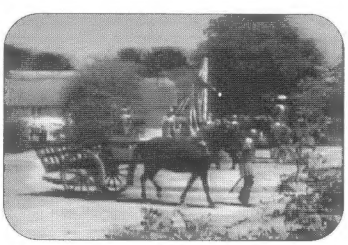
Thursday 21st July 1983 Michael Owen Morris' note to all members of the unit warns, "Today is our heaviest. We are therefore asking if staff would mind working a longer day than normal. The call to wrap time below is a guide only and may be changed."

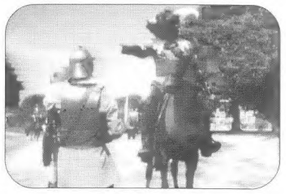
On plan for this day is all the footage needed for the May Queen celebration on Little Hodcombe's village green. Shapwick did not have a green visually interesting enough to use, but the nearby village of Martin Down in Hampshire had all the qualities needed. Easily the sunniest of all the location days, Morris's first scene is a simple tracking shot of a Roundhead trooper riding across the skyline of a hill on horseback, a shot destined for early in episode one.

Next up is another short sequence; Turlough and Tegan wandering down the village street puzzled why there seems to be nobody about. This too is also for early in episode one.

By mid-morning the unit is ready to film one of the show-piece segments. The Doctor's first encounter with the half-blind man, and his ensuing pursuit back to the church. With no church of its own to speak of, Barry Newbery had to provide one in the form of a glass painting. Strategically positioned to align against a row of trees and bushes, the painted image is just high enough not to overlap Peter Davison's left shoulder as he runs off after Tegan's handbag thief.

The rest of the day is given over to shooting all the Maypole related scenes. 15 extras (nine women, six men) arrive by coach for the day and are given period costumes on loan from warehouse stock. There are nine additional troopers garbed as Roundheads, and two costumed drummers, named in the scripts as Messrs. Tuite and Cooney. They will be required to perform various drum rolls for the ceremony and so rate special payments. The full speaking cast is also in attendance with the sole exception of Polly James whose scenes have all now been filmed, so today is her day to return home. Although it is unlikely he will be needed, Frederick Hall is on stand-by in case there is an opportunity at the end of the day to begin shooting Verney and Turlough's scenes in and around the stable (referred to in Pringle's script as "The Hut").





In the centre of the village green a prop Maypole has been erected by the scenic crew, ominously flanked by a burning brazier and a horse and cart carrying dry brushwood. As the camera begins turning, Turlough runs into shot, spying over a wall at the grim preparations unfold. The action then continues with a tracking shot of Turlough being seized and dragged before Sir George.

Will's more cautious approach to the green is next in the schedule before the camera is geared up for the Doctor's arrival and his confrontation with Sir George. These scenes consume a lot of film as shots are taken from many different angles. Present to take photographs at this time are a contingent of Press reporters. To John Nathan-Turner's chagrin many of them, searching for glamour shot opportunities, turn their cameras on Sandra Dickinson even though she is not any part of the story.

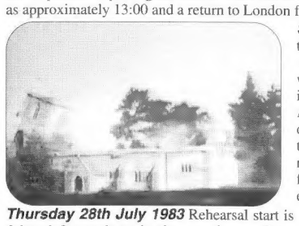
By mid-afternoon the camera, crew and cast are being repositioned to film the Queen of the May's arrival on the bunting festooned horse and cart. For these shots both the flambeau torches and the straw dummy standing in for Tegan are props furnished by Visual Effects.

The bedlam as the Doctor's party makes a break for freedom is the final main take of the day. A lot of time is consumed as Morris tries to cram in as many insert and close-up shots as he can to give the Film Editor more to work with. As the evening shadows begin lengthening it is apparent the "hut" shots will not be done today, but no matter. The Design team has already fitted the light-weight prop door into the stable arch that will be needed tomorrow. The Film Diary lists 18:30 as the approximate wrap time, but indications are that filming went on for some time after that.

Friday 22nd July 1983 After a late-into-the-night party at the unit hotel, morning sees the departure back to London of Peter Davison, Jack Galloway, Glyn Houston and Keith Jayne. The only cast still needed for today's filming are the actors playing Turlough, Sir George, Verney and Christopher Saul playing "First Trooper".

All the action today centres around and inside the stable found to represent "The Hut". Four scenes are rostered, all for episode two. The first are interiors as Turlough joins forces with Verney and they plot their escape. Moving the camera outside, Wheeler and Morris shoot Turlough's imprisonment, and finally the scene as Turlough literally breaks free from his confinement, smashing Scenery's prop door in the process.

The very last bit of filming of all is a tracking shot of horses hooves pounding along the turf. Dennis Lill and Christopher Saul ride the horses while the camera, mounted on the back of a 2CV car drives parallel capturing the action. The Film Diary logs wrap time as approximately 13:00 and a return to London following lunch.



Saturday 23rd July 1983 Rehearsals begin at the Acton "Hilton" for the single recording block.

At some point over the next week Tony Harding will co-ordinate one-day's worth of 16mm filming on the model stage at Visual Effects, Western Avenue. Shooting at high speed Harding and his cameraman perform the church's destruction in the order it will appear in the transmission: the roof collapsing in, the bell tower toppling and finally the whole building suffering a massive explosion.

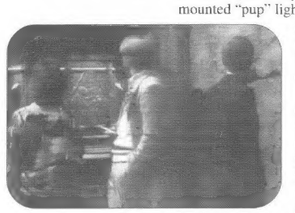
Thursday 28th July 1983 Rehearsal start is delayed for an hour in the morning as Peter Davison attends a Press call outside the building where he publicly announces his intention to quit the role of **Doctor Who.** The actor's mind has been set on this course of action since discussing the matter briefly with Patrick Troughton during the making of THE FIVE DOCTORS. John Nathan-Turner too has known the truth for some time but the pair have agreed to keep the news quiet until Davison has passed the point of no return by not signing a renewal of his contract.

Davison's retirement is featured on the BBC **Six O'Clock** and **Nine O'Clock News** broadcasts that evening, and next day in all the major daily newspaper. Speculation begins as to the identity of Doctor number six with rumours that it might be a woman again surfacing.

Thursday 4th August 1983 Studio TC6 plays host to the start of the recording schedule. As this is a three day shoot work gets underway in the afternoon, beginning with all the scenes in the two temporary sets, the barn interior and the underground secret passage to Wolsey's house. There are only three scenes in the former setting to do, the first being Jane's encounter with Ben and Sir George following their story opening encounter in the farmyard.

After that Tegan takes centre stage for her two episode one scenes in the barn which culminate in her seeing the floating apparition of a white-haired old man. Up in the gallery Dave Jervis, the nominated Electronic Effects Designer, handles matching up of the barn scene with an insert shot of the walk-on playing the apparition. The main trick here is retaining the soft-edged wipe in perspective around the figure as the camera trained on him zooms into close-up.

The secret passage is a long curved tunnel set with a ceiling which forces the actors to crawl on hands and knees until they reach the manor house end, where it broadens out to become a wooden stairway leading upwards out of vision. Restricted from lighting this set using the overhead floods, experienced TM1 and veteran of many **Doctor Who**s, Alan Arbuthnott employs tripod mounted "pup" lights which almost give a film grain quality to the subsequently recorded footage. The manor house end scenes are recorded first before Davison and Polly James drop onto all fours to do the single episode one and both episode two sequences.



The two major sets, the church nave and the crypt, adjoin one another and so many of their scenes are shot back to back. First off in the evening is the Doctor studying carvings on the pulpit as his suspicions dawn. The big Malus prop at this time is concealed behind its fake wall of plaster and wood, but there is sufficient an aperture for the Effects crew to release plumes of smoke through this vent on cue. Another Effects scene follows as Will Chandler crashes through another blocked wall and meets the Doctor. As with so many of the floor effects planned for this story, the action relies on Effects assistants dropping quantities of jabolite and styrofoam rubble on cue from overhead gantries in the studio, often with added plaster dust and stage smoke for additional impact. As Barry Newbery would later point out, only Effects people were allowed to tip bags of fake masonry over actors because their insurance covered the risk of injury. The scenic crews were not so insured and therefore could not help with these shots.

Moving "next door", the TARDIS prop has been wheeled into the crypt set for the early episode one scene of the Doctor's group first emerging from the ship. A number of undemanding crypt and nave scenes follow; the Doctor deciding to return to the village, Tegan and Turlough entering the TARDIS and finally the discovery of the Malus itself. Due to the time it would take rebuilding the fake wall, the artists are coached in their movements several times over before Peter Davison is allowed to do the one take in which he rips apart the stonework to reveal the monster's grinning visage.

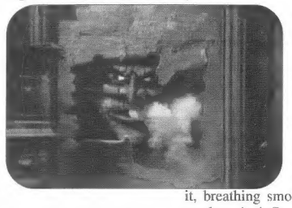
The final two scenes of Day One continue events after the Malus's discovery; the re-appearance of the half-blind man and his transformation, via the ago-old trick of rollback and mix, into an apparition of a Cavalier. Alan Arbuthnott aids the illusion of this being a ghost by spotlighting the artist in the beams of several, bright halogen lights — in effect, creating a pool of light around the figure. Last of all is the following scene where the Cavalier advances on the Doctor, forcing them to run for safety in the secret tunnel.

Friday 5th August 1983 Day Two begins with all three scenes set in the vestry. As this is an elevated set, accommodating the hinged flagstone which opens to reveal a stairwell down which the artists can step, everything has to be shot either with a hand-held camera or with a crane. The sequences recorded are the Doctor and Will examining the flagstone, the pair opening the hidden doorway and descending into the passage — both for episode one — and the episode two scene where Tegan and Jane emerge and are re-united with the others.

Throughout the day BBC picture publicity and *Radio Times*' photographers are on set to take stills for promotional purposes. Polly James was not on location the day Press journalists attended the filming, so this is their one chance to grab some "glamour" material connected with the story. Sandra Dickinson is not in attendance...

Moving across the studio floor, the next set to be illuminated is the composite of Colonel Wolsey's parlour and his "upstairs" box room. Shooting progresses here in narrative order as all nine scenes are uncomplicated and purely performance driven.

Evening sees the action moved back to the crypt. The five scenes slated for tonight's session are the troopers trying to break into the TARDIS, Verney and Turlough attacking the soldiers, Tegan's reunion with her grand-father, a trooper recovering, and Willow likewise coming round. Several of these shots have floor effects to consider; tumbling rubble, dust palls and some fight scene choreography, hence the wisdom of saving them till the end of the day.



Saturday 6th August 1983 The final day and one laden with an emphasis on effects. Everything bar the last few scenes revolves around the nave and the crypt and is predominantly material needed for episode two. Unusually for **Doctor Who**, which has a long tradition of leaving effects footage until the very end, the day begins with a whole barrage of effects shots, none of them involving actors. These are various insert shots of the Malus stretching in the confines of its prison, shattering more of the walls constraining it, breathing smoke, closing its eyes as the Doctor temporarily weakens its influence, and moving its eyes left and right.

Around mid-afternoon the actors are called for various scenes of them witnessing the creature's rage; the Doctor's group first then Turlough and Verney. Two major scenes recorded before dinner are the materialisation of several Roundhead spectres and their hacking to death of a trooper, and finally the big climax scene; amid wreaths of smoke, falling masonry and the crashing of the Malus, where Sir George goes to meet his maker courtesy of a shove from Will.

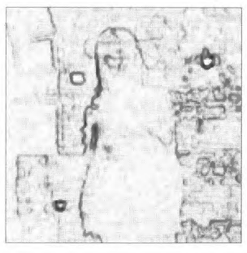
The crypt scenes left till last are likewise staged amid constructional devastation; everyone rushing into the TARDIS before the church explodes, and the time machine's dematerialisation just before the big bang.

After dinner studio lighting is brought up so all the TARDIS corridor and console room scenes can be shot in the area of TC6 recently vacated by the barn and secret passage sets. Everything is shot in script order, and according to John Nathan-Turner this entailed shooting Kamelion's one scene as Tegan finds him standing by an open roundel with his hand inside as if working on the circuitry. The ship abruptly judders, as if suffering an impact or an explosion. The robot recommends Tegan should go for help, thereby prompting the scene where the Doctor and Turlough commence an integrity check of the ship's systems — which is where viewers join the narrative. Kamelion was inactive throughout these segments. Nor was Gerald Flood engaged as his voice. Instead Peter Davison and Mark Strickson recorded voice-over material to re-emphasise the robot's skills at mimicry.

Four of the TARDIS scenes comprise all the footage of the puppet Malus. Using rod connectors and tubing fed up from Effects assistants working below, the creature is made to turn its head and vomit green (Swarfega) slime on cue.

Recording wraps ahead of the ten o'clock deadline, bringing to an end the first **Doctor Who** in a long time not to be dogged by strikes, bad weather on location or production over-runs. For Michael Owen Morris it has been an impressive debut and the Producer is not slow during the post-production party in issuing an invitation to do more **Doctor Who** next year. But by then the Director will busy on **Casualty**.

POST-PRODUCTION:



The gallery-only day is almost an aside as there is very little optical and electronic trickery to do. With Dave Chapman unavailable his departmental companion, Dave Jervis, takes over adding the in-camera effects.

Quantel is used to add a software judder to the shot of the TARDIS jolting off course right at the beginning of episode one, its manipulative frame store making such a scene possible. Another regularly used effect is the matting of one picture over another, in this case images from the crypt footage CSO inlaid over the blue screen of the TARDIS Scanner.

The one tailor-designed effect for THE AWAKENING is the matrix of twinkling blue lights that precedes the arrival or departure of a Malus induced image, or of the Malus itself. A simple trick to achieve, it requires only the programming of a two-dimensional array on a micro-computer screen and the maths that will configure spots of blue coloured panels on and off in a seemingly random sequence.

Continued on page 16

SECTION 10

SUNDAY CHRONICLE

BOOKS

MALICE AFORE-THOUGHT

THE MALICE
by Jane Hampden
Hutchison £12.99 pp450
ISBN: 0-434-00926-1

"Change into that." he growled, throwing a bundle of clothing at her. "Why?" Megan-Jo countered, her face showing her anger, but also her fear. She looked at the May Queen costume with distaste, hoping to change his mind, but Ashe was in no mood for an arguement. "Just do as I tell you and put the dress on," he barked, "Unless you want me to do it for you."

Megan-Jo froze.

Leering at her Ashe locked the door,then came further into the room, an evil glint in his eye.

It's becoming depressingly familiar for a first time author to make waves in the publishing world, not through their own talents, but through the hype generated by immense an immense advance from Hollywood. But even compared with the fuss surrounding The Horse Whisperer (which now looks set to be a satisfying flop onscreen), Jane Hampden's debut novel has caused a veritable tsunami of media attention.

According to Miss Hampden, The Malice is a "true story" (names have been changed to protect the innocent, etc.), based around events that took place over 13 years ago in her home vilage of Little Hodcome in Dorset - renamed Lower Pringle in her magnum opus.

Unusually for an exposé novel, its format is that of the raunchy romance, with a liberal dose of sci-fi cliche thrown in for good measure. The heroine, June Hemple is — surprise, surprise — a village schoolteacher. Her cosy world of fetes and flower arranging is torn asunder when villagers begin behaving strangely on the eve of a 250th anniversary re-enactment of a famous civil war battle fought in the village in 1643.

The local historian, Arnold Verner, has vanished, and a great alien evil force — The Malice — is rising from its three century long nap under the church. A crashed reconassaince probe from the planet Varkol, it feeds on the power of war and had last awakened during the original civil war battle. It's controlling the now bloodthirsty actions of the villagers' mock soldiers, particularly their leader, the evil Squire Henderson. Just to compicate things, the Malice has managed to bring back images of civil war soldiers to protect its resting place whilst it draws enough power from the battle around it to engulf the world. (Or the rest of Dorset at least ...)

In amongst all this chaos, a mysterious visiting Doctor of History — John Smith — and his two young research students, enigmatic but weasley Turner, and vampish Megan-Jo Verner (niece of vanished local historian) turn up and help defeat the evil, after a lot of running around the village and jogging up and down secret passages. Conveniently, June and the Doctor find time along the way for a passionate romance (consumated memorably amongst the gravestones of the churchyard) and Megan-Jo endures the unwanted attentions of the Squire's liuetenant Ashe, who then decides to burn her as Queen of the May.

A self-proclaimed 'mere' schoolteacher who has never written for publication before, and "never intends to again", Jane Hampden cites a phonecall from a journalist researching information for a book about alien incursions, and the government agencies who perform "clean-up" operations after them, as her inspiration to tell all.

Hampden claimed on a recent edition of the chat-show Ruby, that the villagers did face the ancient evil outlined in her book, and when informed the authorities sent a task force led by the government agency C19 to perform a 'clean-up'. Several villagers suffered nervous breakdowns and were taken away for treatment, while she only escaped by visiting her sister in America for several months. Fellow chat show guests Alan Davies, Glynnis Kinnock and Will Self could hardly contain their giggles and the topic was swiftly changed to organic lentils. It was all too reminiscent of that infamous edition of The Passing Parade when the hoaxster James Stevens attempted his 'expose' of The Glasshouse, a facility he alleged to be a C19 brainwashing centre.

Well, one can't fault Miss Hampton's timing, or chutzpah. Thanks to this cunning PR campaign, Miss Hampden has been able to revive this worn-out old controversy, and sell it to an audience who've been watching too many episodes of the X-Files. But there's a more cynical edge to all this. The re-enactment of the battle of Little Hodcome did take place, in tragic circumstances, and two men were killed when the local church collapsed around them. Even according to Miss Hampden's account, her characters are drawn from reality. One can only guess how the 'Doctor's' real life model feels about his counterpart's tacky romance with 'Miss Hemple', but it's all too easy to imagine how the relatives of the village's late squire, Sir George Hutchinson, must feel now the circumstances of his death have been distorted to portray him as a moustache-twirling villain. Unfortunately, one can libel the dead with impunity.

Despite this, the hype has worked. Copies of The Malice have practically been running off shelves, and Dreamworks SKG snapped up the concept while the novel was half-written. We can now look forward to months of tabloid speculation, as the ubiquitous George Clooney is tipped for the role as the Doctor, Juliet Stevenson slated to play Jane, and veteran moustache twirler Alan Rickman suggested as the evil Squire. The hype rolls on.

Movies rarely do justice to the original novel, but this could be the one film that makes improvements. The Malice is a pot-boiler of the worst kind, with dialogue that would make Jackie Collins cringe, and sex scenes worthy of Edwina Currie. With the money rolling in, Miss Hampton can afford to give up the day job, and it might be as well. One certainly wouldn't want to hear of her teaching Eng-Lit. But Great Britain still needs history teachers, and we've got all the Mills and Boon-style hack writers we need.

Reviewed by Murray Owens

Recreations and Re-Enactments?

WHEN is a historical not a historical? When it's given a contemporary setting, but has a past event as its raison d'etre, and is produced in the style of a historical. That's THE AWAKENING. It's this aspect, and the progression it demonstrates in the nature of the two-part Davisons which ultimately prove to be the most interesting aspect of the story.

The 'true' historical is one based entirely in the past, containing no fantastical elements other than our heroes' involvement. In other words the only science fiction the viewer has to accept is that the Doctor and companions are able to time travel in the first place. In one sense, this clash of cultures is the purest form of science fiction... but it's also true to history, in the sense that Cybermen and Daleks running around 1960s London is not. The drama in 'true' historicals comes from the dangers inherent in the sometimes barbaric setting (THE AZTECS), or in the audience's assumed knowledge of the dangers inherent in the St Bartholemew's Day Massacre. John Nathan Turner's first foray into two part stories, BLACK ORCHID, fell squarely into this category, even if the situation owed more to literature than history.

The 'pseudo-historical', on the other hand, takes place in the past but contains a pure science fiction element which distances it from the viewer's understanding of the known past. The past is merely another fantastic backdrop against which Doctor Who's eternal battle of alien invaders and battling humans can be played. THE KING'S DEMONS fits squarely into this category, as it's clearly set in the past, but the whole crux of the story is fantastical — to the extent that the one recognisably historical character portrayed is an android.

By these standards, THE AWAKENING is neither form of historical, as it is set in the then present day and the protagonist is an alien — but the whole atmosphere is that of an historical. In part, this is because its plot rests on the past breaking through to the present, but also because its setting is a little English village with a church, schoolmistress and squire, evoking an atmosphere reminiscant of a Miss Marple mystery. This is a Britain where it never rains and every day is a pleasant summer evening. You almost expect to find a body in the study.

The anachronistic elements of the story are set up from the opening scene — horses pounding toward the screen ridden by men in 17th-century clothing, and yet you almost immediately see a woman clad in trousers. Yet her outfit is made of velvet, a plush fabric for the 1980s. The explanation comes in the form of the war games, yet almost immediately a science fictional mystery arrives to replace it as the audience is told the situation is out of hand and the village has been cut off from the rest of civilisation — not, for once, by an energy barrier, nor even by anything which is actually explained within the plot (shots of villagers attempting to escape and seek help are conspicuous by their absence). But the echoes of past stories are there all the same — another form of history.

And then the TARDIS crew arrive. For once they have have a reason to become, and then stay, involved in the action thanks to Tegan's grandfather's disappearance, which, while an artificial threat, has a certain weight given the history of those members of her family who'd previously become embroiled with the Doctor. On a smaller scale, however, this point, and plot elements such as Tegan and the Doctor chasing after her stolen bag rather grate.

Why would a peasant from 1643 want Tegan's bag — did he like the pretty colour? Sure, a 17th centruy peasant might regard it as an incredible treasure, but he'd also be well aware that the gallows loomed for bread-thieves, and disclined to steal a trinket. Similarly, Andrew Verney seems very at ease with his grand-daughter's current situation — despite his naivity in telling Sir George of his discoveries, he clearly accepted that the Malus was an unearthly presence faster than Fox Mulder would have done... Certainly, it's a new departure for the Doctor to plan his travels around family visits.

The plot draws on a number of stories from **Doctor Who**'s past. The disruption of a festival, the isolation of the village and the deliberate awakening of an ancient alien presence all echo The DÆMONS. The Malus is effectively the Mara under a different name, feeding off the negative emotions of man, which are intensified by the deliberate

reenactment of a violent historical event in which the creature had previously flourished. And finally, these references to the past are brought to the forefront of the fans' mind by the superfluous reference to the Terileptils. The cumulative effect is an overwhelming sense of deja vu. But these elements ultimately work in the show's favour as they make it seem less a pastiche than a homage. Indeed the whole direction of the story seems designed to evoke a sense of nostalgia.

Throughout, the dialogue and acting are somewhat hamfisted, but since the majority of characters are playacting for the course of the story it's hard to tell whether this is deliberate or not. Subtle references are made to this 'play within a play,' such as Ben's response to Sergeant Willow's clichéd claim that he's "Only following orders" — "that's what they all say." Willow's reference to the use of the phone not forbidden serves as a reminder that he's true to the spirit of the game (if somewhat overzealous with the execution), and also, that for most of the participants it is still a game. Once confronted with the gravity of the situation and forced to realise that the whole village has been suffering from temporary insanity he comes to his senses. This sums up the basis of all the story's 'villains' — they think they're in a game until they are made to realise that things are more serious than that. The exceptions to this are of course Jane Hampden and Andrew Verney and the barkng mad Sir George — but then you have to have one real baddie to get the plot moving…

Jane Hampden is set up as the heroine of the story from the very beginning, and like Will accepts the fantastical situation in which she finds herself with remarkable ease — though Will's acceptance can be explained by way of his inability to comprehend anything that happens to him after he emerges from the Priest Hole. Once his trust in the Doctor — motivated by the way the Doctor both cares for him and believes in his tales of the Malus — is established it's almost logical that he would cling to the Doctor and give him equally undemanding trust. In this way he is reminiscant of Jamie and might have made an equally good companion. However, as his irritating manner is at times reminiscant of Adric, time alone would have shown whether he would have actually been successful.

Jane Hampden also fulfills the function of a one story companion, and as with Nerys Hughes before her it's interesting to note that this younger Doctor is paired with an older (and more intelligent than usual) woman, although her manner does rater grate on occasion, and might well have begun to irritate in a more serious way over a longer tenure.

This concentration on one-off companions inevitably leads to a neglect of the Doctor's established fellow travellers, particularly in such a short story. Both Tegan and Turlough spend most of the story either locked up or running away from captors (generally off screen). Perhaps because the actors might have felt somewhat shortchanged by the script they both give somewhat uninspiring, though never less that adequate, performances. It's somewhat frustrating to compare this with what we know they're capable of doing. Similarly, Peter Davison turns in his reliably good performance, but it's interesting to compare it to Frontios, where he's given something more than his usual affable Doctor to play. Alongside the regulars, both Dennis Lill and Jack Galloway over-act in keeping with characters who are either round the twist and caught up in a play, Glyn Houston is solidly reliable, and Frederick Hall's part is so small and understated you barely notice he's there.

There's an underlying feel of family to all the characters — you get the impression that everybody knows each other well and that there is no real fear between them, a point eh outseiders fail to apprciate. The Awakening is about a children's game turned serious, where the taunting of friends gets of hand. They stop once they realise they are hurting each other. This knowledgable feeling is established in subtle ways such as the TARDIS crew being accepted due to Tegan's connections — Andrew Verney may be a prisoner, but at least they know him and count him as one of their own. Equally, Turlough (who has never met Verney) seems incredibly pally by him by the end of their second scene, however awkeard the of-screen explanations might have been! Even Will, three hundred years out of time, is accepted into the story by virtue of being joined at the hip with the Doctor.

The design of the church-based Malus is impressive, perhaps because it looks like stone and doesn't have to move

too much. Unfortunately, the same cannot be said for the thing that lurks (inexplicably, though this is countered by the equallly inexplicable way the Doctor blocks its feeding cycle with a few taps on the console) in the TARDIS, and then adds insult to injury by becoming the latest John Nathan-Turnerís creations to spew green vomit.

The costume design for the civil war attire is impressive especially considering the numbers of extras needed for the maypole scene but given that the story was made during the production of **By the Sword Divided** this is not perhaps so surprising. Even the twentieth century costumes have a period feel, with tweeds and velvet in evidence, so that the TARDIS crew still look out of place dspite the dual time zones. In some ways this is as it should be, but it also clashes uncomfortably with the fact that this is a planned landing and could have tried to look inconspicuous.

The Awakening is brief story, and it seems appropriate to be brief in summing it up Instead of deep analysis, it might almost be encapsulated in five words: affectionate, nostalgic, atmospheric, unpretentious and enjoyable.

Kate Brown I•V

What the Fanzines Said…

"A rather good idea was wasted in this two-parter."
Who 1

"To my mind, Keith Jayne was one of the worst actors I've seen in Doctor Who for years. Episode one was good, but part two was a bit of a let down."
Deva Loka 2

"Although The Awakening was not without its faults, it went a long way towards restoring my faith in the production team's ability to produce a pacy attention-grabbing story. I was impressed by the first episode, which had an authentic air of expectancy which was well communicated and flowed nicely."
Mark Elson, Mondas

"After the monstrosity which began the 21st season, I was desperately hoping for a good adventure to compensate, and The Awakening was just what the Doctor ordered. A stylish, enjoyable and professional story which was more representative of Nathan-Turner's era."
The Animus 4

"If this story had any real flaws they lay in the fact that Eric Pringle was so limited in the time he was allocated. The plot was well-conceived, though people woke up to what was going on too coincidentally, just in time to save the day.

The true strength of The Awakening lies in the production and, more particularly, the direction of it. The shots of the village were all beautiful, and the studio work didn't look in the least bit studio-bound."
Guy Clapperton, Dynatrope 6

"I was pleasantly surprised with this two-parter, the best of Davison's trio. On balance the argument that it was a rip-off of The Daemons seems unfounded."
Who 1

"Cloaked in unoriginality and throttled by a series of tireless and tiresome links with stories past, the twenty-first season has proved an even bigger disappointment than it's predecessor. The Awakening was The Daemons and Snakedance in Malus' clothing.

Under all the gloss, under all the fine acting, behind al the sturdy sets, beneath all the beautiful costumes, hidden amongst all the location filming and the lovely synth bits from Peter Howell, it was just the same old plot.

As with most stories of late, specific moments shine out more than the story as a whole. Every performance was a winner, with Polly james most notable as a young Amelia Rumford. But alas, in my book it all failed, because no matter how good the music is, it can't make a mediocre script better."
Robert Franks, Space Rat I•V

MUSIC:

Recounting his memories of working on THE AWAKENING for issue 194 of ***Doctor Who Magazine***, Peter Howell explained how the radiophonic shriek of the Malus defined the rest of the incidental music.

The roar Howell referred to occurs mostly in part two. For the opening, rather more rurally pitched episode, he resisted the urge to include any Morris dancing motifs and went instead for the English Civil War as a source of inspiration. He re-engaged the two drummers hired for the location filming, Cooney and Tuite, to provide a rapid, military tempo percussion over several of the incidental cues. These he blended with synthesiser compositions that often, especially in the early church scenes, had a shivery quality designed to give the place its spooky feel.

Many of the shots of troopers mustering or riding on horseback were accompanied by more bombastic scoring.

Echoing the influence of its civil war past, several tracks saw Howell configuring his synthesisers to approximate the sounds of fifes, harpsichords and clavichords. Only for the second episode did he move down several keys to deliver successions of deep, booming underscores that in several instances led into or continued on from one of Dick Mills' Malus roars. In all, Howell contributed just over 13 minutes of incidental music for the show.

"THE AWAKENING was very much a joint effort with Dick. Quite a lot of the incidentals featured the sound of the story's villain, the Malus. It was such an all-embracing sound that I basically had to work with him to avoid a clash. It was very useful that we were in next door offices on that story. If we had been in different buildings it would have been impossible to produce the results that we did. If, for example, a freelancer like Dudley Simpson had done it, it would have been difficult to achieve that connection. Also, the way Dudley worked, because he works to a session, and once that is recorded, that's it, gives fewer options for changes."

SPECIAL SOUND:

For once, ambient sound played a greater part than radiophonic sound in a contemporary **Doctor Who** serial. Melding filmed footage from several disparate locations into a seamless suggestion of one single day in an English village employed many of the tricks of an experienced Grams Operator. Barely audible tracks of birdsong, outdoor atmospherics and augmented sounds of horses ran below a lot of the edited exterior scenes. Even the rattling wheels of horse-drawn carts were enhanced.

Other stock tracks included the cawing of crows — a familiar device frequently used to denote countryside settings (such as DAY OF THE DALEKS, for example) and a variety of battle sounds as the Doctor senses the influence of the Malus in part one.

As mentioned, the Malus roar was Dicks Mills' principle contribution to the story; a deep, multi-tracked throaty roar that was deliberately dubbed on as a high gain signal, and which would have drowned out any music cues if they had been present. The identity of the voice put on tape for modulation into the Malus roar is not known.

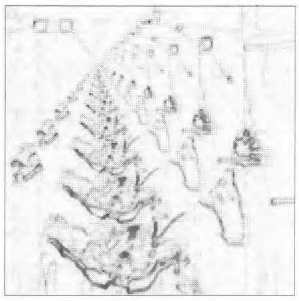
CUTS:

Once edited and spliced into story order it was clearly evident THE AWAKENING was running overlength. Yet there was very little which could be easily cut due to the tightness of the script. Hardly a moment was wasted with irrelevant material.

The lesser offender was episode two which almost ran to the 25-minute mark. Nevertheless John Nathan-Turner authorised a minor additional edit; removing the very end of the shot where Roundhead spectres surround a trooper in the crypt, raise their swords to his throat and, in one synchronised movement, decapitate him. Although the actual moment of decapitation was never recorded (for obvious reasons), the slicing movements of the sword blades were, plus a suddenly truncated scream...

Also absent from the final print was the cart horse's act of desecration against the lych-gate.

Episode one was the big problem. Even with judicious top and tailing of scenes, the print ran to over 26 minutes. Reluctantly the Production Office took a decision to delete all the TARDIS corridor scenes with Kamelion, plus the opening moments of the next sequence in the console room. While it left unanswered the question as to why the Doctor and Turlough are frantically messing with the ship's systems, Saward and Nathan-Turner presumed the audience would accept it as a recurrence of the temperamental time ship's eternal habit of malfunctioning. Of course it never was explained what Kamelion was doing in the first place, and what caused the judder...



TRANSMISSION:

Even with the removal of these scenes episode one was still over the mark. Writing in issue 172 of ***Doctor Who** Magazine*, John Nathan-Turner recalled, "We required special dispensation for transmission of an episode that was almost a minute longer than required."

At the final count, part one was 25' 18" long, with part two slightly shorter at 24' 47". The premiere of this adventure took place on January 19th 1984 at 6:40 p.m, with part two broadcast the next night also at 6:40.

The serial was selected for an omnibus rerun, pruned slightly to 48 minutes but with a seamless join between the two episodes, on Friday July 20th 1984. This was nearly a month before THE FIVE DOCTORS would receive a repeat showing, artificially cut into four episodes. Unlike the previous few years there was no attempt made to group these reruns under a generic banner heading.

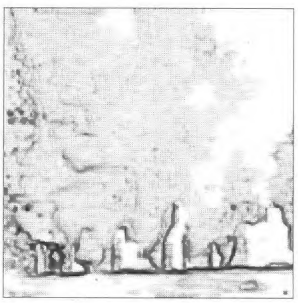
Eric Pringle exercised his first refusal option to novelise the story, turning in an adequate 144-page adaptation which followed the version transmitted on television. The hardback was released in February 1985 by which time Colin Baker was playing the Doctor. The cover, by Andrew Skilleter correspondingly featured only a painting of the Malus head with no likeness of the Doctor whatsoever. A paperback edition followed in June that year.

The story was not released on video until Spring 1997 when it appeared back to back with FRONTIOS in a double-pack, one of the first BBC videos to come out following the hiatus contractually agreed to give Paul McGann's TV movie a longer shelf life in shops and therefore better chances at garnering profits. During the intervening period the master recording of part one had become badly scratched while producing additional prints of the story. Creating the video prints therefore entailed using the omnibus transmission of part one, and the undamaged master tape of part two.

A three and a half minute compilation of Peter Howell's music cues from THE AWAKENING appeared on the second volume of ***Doctor Who** — The Music*, released by BBC Records & Tapes also in February 1985. The track later appeared on *The Five Doctors* CD brought out by Silva Screen in 1992.

TRIVIA:

The infamous horse and cart out-take received its TV premiere on December 10th 1983, when it featured in the Golden Egg awards ceremony, hosted by Noel Edmonds in an edition of his **Late, Late Breakfast Show**. Video owners could subsequently purchase it on a product called *Recall — The Video Observation Game*, sold in shops from 1990 onwards.



Doctor Who fans were introduced to the Malus a long way in advance of the transmitted story. A photograph of Tony Harding, holding the puppet and standing in front of the full size rig, appeared in the *Radio Times 20th Anniversary* publication, published in the summer of 1983.

Due to the *Radio Times*' then habit of only printing a cast list for episode one of a story, the character of Andrew Verney, who only appears in part two, got accidentally omitted. His second episode appearance therefore came as something of a surprise to more attentive viewers...

The master video tape of episode one was damaged in 1987, and has been replaced for future screenings, including the video release, with a copy re-edited from that produced for the 1984 omnibus edition.

The lead non-speaking trooper was played by Christopher Wenner, who later became a Blue Peter presenter. The son of a diplomat, Wenner was the short-lived successor to Peter Pruves and John Noakes.

CONTINUITY:

The Terileptils, referenced by the Doctor in this story, first appeared in the 1982 transmitted story, THE VISITATION, written by the show's Script-Editor, Eric Saward. Their home planet, Raaga, and their mined metal, Tinclavic, also rated a mention. This is the first transmitted occasion since, THE VISITATION when the Doctor has encountered a previously unseen alien menace. Andrew Verney is (presumably) Tegan's maternal grandfather, whose daughter migrated to Australia.

Calling It a Day

THE NEWS that Peter Davison was quitting the role of the Doctor, made mid-way through production on this story, was quite a bolt out of the blue as far as non-fan viewers of the series were concerned. From their perspective he had only donned the character's mantle in January 1982, and now, just one and a half years later, here he was all set to throw in the towel.

The Press call, hosted outside the Corporation's rehearsal suites in Acton, was worthy enough to make the BBC's news broadcast the night of Thursday July 28th and almost all the national newspapers next day. The angle many of the papers chose to pitch was that Davison had proved too young to flesh out the role adequately and that, as a result of falling viewing figures, the BBC was now looking for an older, more eccentric character.

Quoting (erroneously) a slump of 20 million viewers down to 8.5 million, The Daily Mail revealed John Nathan-Turner was, "...looking for an older actor with the magic of the earlier, eccentric Doctors"

Davison's own quote, "There was a danger of becoming stereotyped and I've always done three years of everything else" was followed by journalistic speculation that, "...his youthful approach is not thought to have gone down well with viewers - as the statistics show. His predecessors, William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker, whose success Producers will be hoping to copy with the next Doctor, have all been much older and with strong characters."

That evening, following rehearsals for THE AWAKENING, Peter Davison and John Nathan-Turner were whisked over to Television Centre for a live interview on BBC **South-East at Six News**. Once more **Doctor Who**'s Hawaiian-shirted Producer fuelled the fires of speculation by stating he would not rule out a woman for the title role.

By the time THE AWAKENING made it onto the airwaves viewers were well aware they had only a month or so to wait before the new Doctor chosen back in August, 40-year old Colin Baker, would be making his "more eccentric" debut. Newspapers were already referring to Peter Davison as, "Outgoing Doctor Who star..."

Perhaps surprisingly, none of this potentially adverse publicity impacted ratings for this serial, which continued the positive trend set this season set by WARRIORS OF THE DEEP. Episode one surged above anything the Silurian/Sea Devil story had achieved by notching up 7.9 million viewers and a national chart placing of number 61. Episode two slid somewhat, but still kept up the 6.6 million core viewers who had tuned into the final episode of Johnny Byrne's storyline. The chart position of The Awakening part two was better than WARRIORS... part 4, up from 87th to 84th.

As before, however, there was little competition from the other channels. Jackie Charlton's series on fishing still ruled the roost on BBC2, regional news and sport magazines, else **Crossroads** ran on ITV, and even Channel 4 were only running a documentary show called **Today's History**. Interestingly, BBC2, on the evening part one of THE AWAKENING went out, screened an episode of the new comedy by David Nobbs, **The Hello Goodbye Man**, co-starring Dominic Guard (from TERMINUS) and Mary Tamm.

Continuing the format established with the last series, episode one's billing in the *Radio Times* was accompanied by a photograph from the new story, in this case a close-up of Jane Hampden as played by Polly James.

The omnibus repeat in July 1984 only managed a rating of 4.4 million viewers, but then again it was a sunny evening, a Friday, and very warm outside.. And in those days the Barb rating system still did not include viewers who taped shows to watch later.

Thursday 19th January 1984

BBC1

17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
NEWS	BLUE PETER		NEWS AND REGIONAL MAGAZINES				DR. WHO The Awakening(1)		TOMORROWS WORLD		TOP OF THE POPS				THE LIVING PLANET with David Attenborough			NEWS		DIANA drama serial			QUESTION TIME	

BBC2

17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
pages from CEEFAX	NEWS	SCHOOL'S PROM		CARTOON	HOOKED fishing	film SO LONG AT THE FAIR							OUT OF COURT	THE HELLO GOODBYE MAN		FORTY MINUTES		ROWAN & MARTIN'S LAUGH-IN						

ITV (LWT region)

17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
THIS IS ME	THE YOUNG DOCTORS		NEWS	THAMES NEWS		THAMES SPORT		KNIGHT RIDER				THE STEAM VIDEO COMPANY			HOTEL			TV EYE		ITN NEWS		film THIEF WHO CAME TO DINNER		

CHANNEL 4

17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
TELEVISION SCRABBLE		EVERY BODY HERE		BARRIERS		TODAY'S HISTORY		CHANNEL FOUR NEWS				COMMENT		TREASURE HUNT			SOAP			THE ROAD TO 1984 Orwell drama				

TV Time Lord is quitting

By NICK FERRARI

DISHY Dr Who Peter Davison decided yesterday it was time to quit his Tardis.

The heart-throb actor wants to bow out of the BBC's long-running hit Sci Fi series after less than three years.

Peter—the sexiest Doctor to date—denied his decision to move on was the result of a backstage bust-up.

But as the show's producer John Nathan-Turner launched his search for a new Time Lord, he admitted: "We want to change the style of the Doctor completely.

"The new character will be vastly different to Peter.

"The next Doctor will be older and a little more eccentric. And I'm not ruling out the choice of having a lady Doctor."

When 31-year-old Peter took over the Tardis time machine, the BBC tried to cash in on his sex appeal by going for a older audience.

They switched the show from its Saturday children's slot to two peak-time weekday evening screenings.

Peter . . . sex appeal

But viewing figures were pegged at around the eight million mark—a massive drop from the 1976 peak of 14 million when Tom Baker was the Doctor.

Peter, who is filming a new Dr Who series for screening next January said: "It is very easy for an actor to stay in a safe role, but there's a danger of being typecast."

THE AWAKENING

Series 21, Story 2
Serial 132, Code 6M
Episodes 614-615

Cast:

The Doctor [1-2]	Peter Davison
Tegan [1-2]	Janet Fielding
Turlough [1-2]	Mark Strickson
Sir George Hutchinson [1-2]	Dennis Lill
Colonel Ben Wolsey [1-2]	Glyn Houston
Jane Hampden [1-2]	Polly James
Sergeant Joseph Willow [1-2]	Jack Galloway
Will Chandler [1-2]	Keith Jayne
Trooper [1-2]	Christopher Saul
Andrew Verney [2]	Frederick Hall

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Peter Howell
Special Sound	Dick Mills
Production Assistant	Rosemary Parsons
Production Managers	Mike Hudson, Liz Trubridge
Assistant Floor Manager	Marcus DF White
Floor Assistant	
Studio Lighting	Peter Catlett
Technical Manager 2	Alanb Arbuthnott
Studio Sound	Martin Ridout
Grams Operator	
Video Effects	Dave Chapman, Dave Jervis
Vision Mixer	Paul Wheeler
Videotape Editor	Hugh Parson
Crew	11
Senior Cameraman	Alec Wheal
FOM	
Film Cameraman	Paul Wheeler
Film Sound	Bryan Showell
Film Editor	MAC Adams
Costume Designer	Jackie Southern
Make-Up Artist	Ann Ailes
Visual Effects Designer	Tony Harding
Title Sequence	Sid Sutton
Properties Buyer	
Designer	Barry Newberry
Production Secretary	Jane Judge
Production Associate	June Collins
Writer	Eric Pringle
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Michael Owen Morris

Filming: 19th-22nd July, 1983

Recording: 4th - 6th August 1983, TC6

Transmission:

Part 1: 19th January 1984, 6.41pm BBC1 (25'18", 18. . - 19. .)

Part 2: 20th January 1984, 6.41pm BBC1 (24'47", 18. . - 19. .)

Repeated:

Omnibus edition

: 20th July 1984, 6.50pm, BBC1 (' ", 18. . - 19. .)

Audience, Position, Appreciation:

Part 1: 7.9m, 61th, 65.

Part 2: 6.6m, 84th, 63

Repeat: 4,4m, 104th, 64..

I•V

Books & Literature

HAINING, Peter: ***Doctor Who:*** *The Time Traveller's Guide* (WH Allen, 1987)

HOWE, DAVID & WALKER, Stephen James: ***Doctor Who:*** *The Fifth Doctor Handbook* (Virgin, 1995)

NATHAN-TURNER, John: ***Doctor Who*** *The Companions* (1986)

PRINGLE, Eric: ***Doctor Who:*** *The Awakening.* (WH Allen, 1985)

RIGELSFORD, Adrian: ***Doctor Who:*** *Monsters* (WH Allen, 1992)

Magazines

Aggedor 7 (1984, Jackie Marshall notes Sir George is so controlled his personality has been submerged)

Androzani 2 (1985, Tim Collins MP suggests the Malus may be a robot)

Antonine Killer 1 (1989, Eric Pringle interview)

Black and White Guardian 2 (1984, Andy Lane comments that Ben Wolsey's tudor room reflects the plans to recreate the battle, and highlights the intervutting of slow and fast-paced scenes. He notes the visual anachronisms)

Capitol 2/3 (1984, Martiin Day notes the juxtaposition between the evil Malus and its home in a church)

Cloister Bell 10/11 (1985, Matthew Morgenstern feels Jane is a stock figure)

Cygnus Alpha 12 (1984, Ian Clark comments that the story focuses on Sir George rather than the Malus, and notes the deformed man's role is left unexplained)

DWB 7 (1984, Gary Levy feels the story is far-fetched and improbable)

DWB 11 (1984, Gary Levy feels the final scene should have been cut)

DWB 57(1988, Eric Saward interview, comments on his reasons for cutting the story to a two-parter and states he rewrote the story extensively)

DWB 81 (1990, **Quatermass and the Pit** is quoted as an influence)

Doctor Who Magazine 89 (1984, Gary Russell review)

Doctor Who Magazine 111 (1986, Richard Marson comments on the four-part submission for THE AWAKENING)

Doctor Who Magazine 116 (1986, Eric Saward comments on rewriting)

Doctor Who Magazine 148 (1989, Eric Saward on rewrites)

Doctor Who Magazine 172 (1991, Eric Pringle and Andrew Pixley describe THE AWAKENING's genesis)

Dynatrope 6 (1984, Guy Clapperton feels many questions are left unsanswered, and that everyone accepts the TARDIS too easily)

Ephemeral 1 (1985, Barney Miller suggests the Malus' role was reduced when the serial was cut back)

Eye of Horus 6 (1984, Russ Mould compares with THE DÆMONS)

Faze 7 (1997, John Connors notes IMAGE OF THE FENDAHL as an influence)

Frontier Worlds 18 (1984, Andrew Martin comments on similarities to THE DÆMONS, HAND THINKS THE STORY BITTY)

Great Intelligence (1984, THE MIND ROBBER, THE WAR GAMES, THE TIME WARRIOR, KINDA and TIME-FLIGHT are quoted as influences)

Kinda 3 (1984, Tim Westmacott comments on Will and the Doctor's reactions to Sir George's hesitation; one sees it as an opportunity to attack him, the other as a hope of redemption)

Laseron Probe 7 (1984, Richard Hawton thinks Sir George a mix of 20th and 17th century man)

Mandragora Helix (1984, Gareth Lonnen notes a similarity in feel to THE VISITATION)

Metamorph 5 (1991, Zach Waugh notes episode sustain the strong atmosphere of part one)

Mondas Season 21 (1984, Mark Elson feels the use of cliched characters is appropriate in a two-parter)

Neutron Flow 1 (1984, Bleddyn Williams says AWAKENING'S structure is conventional; Colin Brake thinks the Malus a representation of war)

Prydonian 3 (1984, Robert Davis notes the tinclavic's significance is unexplained)

Prydonian 4 (1984, Jon Heckford finds the characters reminiscent of the Pertwee era)

Rassilon 3 (1985, John Nathan-Turner explains the references to the Terileptils were intended to keepalive the possibility of their reappearance)

Relativity 1 (1985, Dominic Maxwell wonders whether the head in the church is the real Malus or a projection)

SFX 22 (1997, Simon Lydiard review)

Shada 17 (1984, Gary Russell notes similarities to **Sapphire and Steel,** Andrew Evans thinks episode two has too much plot to include)

Skonnos 6 (1984, Daniel Rebellato notes that nothing is left unexplained, and suggests the uncertain structure is a deliberate attempt to build confusion and tension. He comments on whether the war games are being taken seriously)

Skonnos 7 (1984, Martin Wiggins comments the stroy has been robed of its foundation when cut back)

Sonic Waves 1 (1984, Darren Sevcote thinks the final scene embarrassing)

Space Rat 7 (1984, Robert Franks notes THE DÆMONS elements)

Spectrox (1984, Simon Black notes much of the Malus' history is left unexplained)

Stock Footage 3 (1985, Andrew Martin compares THE AWAKENING to **The Avengers**)

Symbiotic Nuclei 1 (1985, Keith Topping feels Polly James' performance was not what Pringle intended for Jane)

TARDIS 9/1 (1984, Michael Teague notes similarities to SNAKEDANCE)

Time Screen 1 (1984, Jim Harris compares AWAKENIGN to Hinchcliffe-era stories)*Time Screen 5* (1986, Nick Pegg discusses Pringle's original submission, noting that there were originally scenes in 1643)

TV Zone 13 (1990, Glen Wallace notes the editing of the Kamelion scene)

Unearthly Child 2 (1984, Andrew Glazzard spots DÆMONS plot elements, Peter Owen wonders why the villagers are so keen to co-operate with the re-enactment)

Varos 3 (1985, Richard D Smith wonders why the Malus didn't awaken in 1643)

VNR 15(1984, John Sammons criticises Eric Saward's influence on the script)

Wilf's Eye View 4 (1984, James Sinden notes elements drawn from ghost stories)

WOTAN 3 (1984, Andrew Myers says Jane accepts the Doctor's story too easily)

Theatre

Twilight of the Golds (Arts Theatre, London, 1996)

Radio

Jogger (1983)

The Ten Commandments (1982)

Cinema

The Blue Lamp (1950)
The Cruel Sea (1953)
A Cry from the Streets (1958)
Freud (1984)
Full Circle (1977)
Hell Below Zero (1953)
Invasion (1966)
Mix Me a Person (1962)
The Nine Tailors (1974)
Panic (1963)
Phantom of the Opera (1962)
The Sea Wolves (1980)
The Secret of Blood Island (1965)
Sink the Bismarck (1960)

Television

Arthur the King (1983)
Bad Blood (1982)
Blue Peter (BBC, 1958-...)
Campion (BBC, 1988-89)
The Carnforth Practice (BBC, 1974)
The Case of Eliza Armstrong (1975)
Casualty (BBC, 1986—...)
The Citadel (BBC, 20/1-24/3/83)
Coronation Street (Granada, 1961-...)
The Diary of Samuel Pepys (BBC, 7/3-13/6/58)
Doctor Who (BBC 1963-89, 1996)
Doomwatch (BBC, 1970-72)
Fall of Eagles (BBC, 15/3-7/6/74)
Hedda Gabler (1979)
Juliet Bravo (BBC, 1980-85)
Keep It in the Family (Thames, 1980-83)
Lillie (ATV, 1978)
The Liver Birds (BBC, 1969-79, 1996)
The Lost Boys (BBC)
Madame Bovary (BBC, 22/9-13/10/75)
Medics (Granada, 1990-...)
The Onedin Line (BBC, 1970 - 1980)
Peter and Paul (1981)
Prince Regent (BBC,4/9-30/10/79)
The Scarlet Pimpernel (1982)
Survivors (BBC, 1975-77)

Doctor Who

The Angurth (unproduced)
An Unearthly Child
The Ark
The Aztecs
Black Orchid
The Brain of Morbius
The Crusade
The Curse of Peladon
The Daleks Masterplan
The Dæmons
Doctor Who and the Silurians
The Dominators
The Five Doctors
Frontios
The Green Death
The Gunfighters
The Hand of Fear
Image of the Fendahl
The Invisible Enemy
Kinda
K-9 and Company: A Girl's Best Friend
The King's Demons
The Leisure Hive
Marco Polo
The Masque of Mandragora
Meglos
The Pirate Planet
The Power of Kroll
Resurrection of the Daleks
Snakedance
State of Decay
The Time Meddler
The Visitation
Warriors of the Deep
Warriors Gate

I•V

Next Episode:

FRONTIOS

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